



ACD5087



HENRIK ØDEGAARD

1 Arise, my love! 08:10

THE ESTONIAN NATIONAL MALE CHOIR RAM
MIKK ÜLEOJA, CONDUCTOR

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3 Introduction 02:11

4 *Deus, in adiutorium* 00:51

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THE ESTONIAN NATIONAL MALE CHOIR RAM
VOX CLAMANTIS
MADIS METSAMART & VAMBOLA KRIGUL, PERCUSSION
MIKK ÜLEOJA, CONDUCTOR

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VOX CLAMANTIS
JAAN-EIK TULVE, CONDUCTOR

VOICES FROM THE DEPTHS

HENRIK ØDEGAARD'S MUSIC FOR MALE-VOICE CHOIR

BY GISLE KVERNDOKK

The weight of history wafts over Henrik Ødegaard's vocal music. Voices from the Gregorian tradition meet a new, modern musical language in an organic, but nonetheless refreshing and unpredictable way. Voices from the depths of our western vocal tradition are filtered through this contemporary composer's finely tuned means of expression.

Henrik Ødegaard was educated as a music teacher, organist and composer. He studied composition with Lasse Thoresen in Oslo and Tristan Keuris in Utrecht, Holland. In 1995 he brought his family to Paris and became a pupil in "the Gregorian class" at the music conservatory, with Louis-Marie Vigne as his

principal teacher. Here he was able to engross himself in Gregorian chant and later had regular contact with this community as an active choral singer in the Choeur Grégorien de Paris. This has resulted in several works that have taken their inspiration from the Gregorian tradition and from Catholic liturgy. On this recording we will be getting to know works in that tradition.

Henrik Ødegaard lives in Sauherad in Telemark amid a living folk music environment, and this musical tradition also plays a large part in his compositions. The use of microtonality as a melodic element is one part of his approach to this material. Through a diverse professional life as teacher, organist,

conductor and singer, as well as his composing career, he has built up knowledge and experience by working closely with performers, resulting in a number of works in which choral music has been dominant. His studies have put him in a position to examine and renew church music in a wholly distinctive way, in which folk music and the Gregorian music play a large part. In addition he often incorporates free, almost improvisatory elements into his compositions.

There are always contrasts in Henrik Ødegaard's music. He usually likes to put together source material: sequences of natural notes and overtones or modality as a contrast to an abstract, personal musical language. With this, he creates a space or a sounding board around the source material. The development of the material often comes from his own immediate reactions to it, such as focusing on details which again generate contrasting elements: light and shade, foreground and background, open and closed. He contrasts improvisation with what is annotated, writes out the spontaneous and verbal, which afterwards is developed in an exact, calculated way. Folk music or Gregorian music treated in this way can often result in a free-tonal language, but with clear tonal centres. Ødegaard's compositions can move in a neo-classical direction, in which his musical playfulness shines through. On the other side, his works can also be pure experiments in sound in an abstract, almost impressionist way.

The aspect of time is important to Henrik Ødegaard. He draws out unexpected elements that can create different understandings of time. History is set against the contemporary, the traditional against the new. The music often represents different layers in which each parallel progression has its individual development. An important element for Henrik Ødegaard is to create a rhythmic flow, to liberate the rhythm from the constraints of the metric, and thereby create a living, indefinable rhythm. The liberating factor is most frequently the text. Ødegaard allows the rhythm to be created by the words, and he often makes use of square notation, the traditional method for notating Gregorian chant, in order to allow the rhythm to unfold organically. According to Ødegaard, the text is a vitally necessary building block in his compositional projects for voices, to create free and spontaneous rhythm.

The choral work *Arise, my love!* stands out from the other works on this recording by not taking the Gregorian as its basis. Here Ødegaard has set texts from "The Song of Solomon", or "The Song of Songs", the direct translation from the Hebrew title. This is a collection of love songs and there are many explanations as to why this homage to love is included in the Bible. Some have interpreted it as an allegory for God's love for Israel, or Christ's love for the Church. However, the usual perception today is that the poem has an intrinsic value as a life-affirming love poem.

Ødegaard goes right into the situation and describes the affection between two lovers. “Eat, friends, drink, and be drunk with love!” the male-voice choir sings – and even whistles – flirting and inflamed by wine and infatuation. Here the musical language is free-tonal, where open intervals create a positive, joyful style, and where the sensuality is clear both in the music and words: “Your stature is like a palm tree, and your breasts are like its clusters. I say: I will climb the palm tree and lay hold of its fruit.” Cascades of melodic lines join together, creating polyphonic structures that culminate in triumphant major chords. And sometimes Ødegaard adds both whistling, laughter and shouts, so we have the feeling of having landed in the middle of a party where the mood is soaring!

The other works on this recording are written for a schola cantorum, supported by male voices and a male-voice choir. Schola cantorum is a term from the Catholic church and denotes a group of singers who sing only liturgical music. In these pieces Ødegaard makes use of square notation in the material performed by the Schola, while the male-voice choir’s music is in normal notation.

The main work on this recording is *Te lucis ante terminum*, a written out prayer: Compline, an evening prayer sung in monasteries and cathedrals around 9 or 10 o’clock every evening. The text comprises psalms from the Old Testament, a hymn, prayers including the

Lord’s Prayer, the “Nunc dimittis” (Simeon’s song of praise, Luke 2, 29-32) and the closing antiphon, “Salve Regina”, a hymn to the Virgin Mary.

In addition to the choirs, Ødegaard also uses two percussionists in this work. The work is in 19 sections, where the complete evening prayer is written out, a musical dramatisation, from the introductory procession, to the exit, the recessional. The Schola section is based on traditional mediaeval melodies and the Gregorian prayer which is sung by the altar in the church. At the other end the male-voice choir and the percussion comment on the prayers and the liturgy, giving the Gregorian aspect a respite of modern sounds.

It opens with a slow percussion movement, into which the choir blends itself almost imperceptibly, “Deus Domine” appearing in the movement more and more: a prayer for a peaceful night and a blessed death. This introduction is an exposition of the material that comments on the liturgy. Ødegaard stretches out his canvas: a peaceful, repetitive layer of sound in a modal language, and with slow, rhythmically undulating motifs. *Te lucis ante terminum* is a large-scale tuneful composition with both aleatoric and improvisatory elements set against the strict ritual and traditional material.

Henrik Ødegaard is currently busy writing a series of choral works that he calls Cantus, in which Gregorian melodies in the original

notation are put together with modern harmonisation. On this recording we can hear three of these.

Cantus VIIb: Eructavit cor meum is a processional song, where the Gregorian element steers the whole composition. The text is from Psalm 45: “Eructavit cor meum verbum bonum: dico ego opera mea regi” (My heart is overflowing with good words; I recite my verses for the king). Every section of the song begins with an Alleluia. The form is, therefore, simple: an Alleluia, a statement in unison and an answer sung in parts. The Schola cantorum sings two phrases in unison, in pure Gregorian style, and then the next two phrases are written out, harmonised by the male-voice choir singing the chords. Ødegaard thus broadens the harmonic structure in the Gregorian melodic lines.

Cantus VIIIb: Magnificat with antiphon Montes Gelboe is a development of Ødegaard’s combining modern choral sounds with Gregorian chant. Here the polyphonic choral movements are even more abstract; they take single notes from the Gregorian melody and create layers of sound that envelop the melodic material. The text of the antiphon is taken from the Book of Samuel, where David is grieving for Saul and Jonathan. The Magnificat is Mary’s song of praise after the archangel Gabriel has announced the birth of Jesus: “My soul magnifies the Lord and my spirit rejoices in God my Saviour”.

Cantus VIb: Super Flumina Babylonis is a setting of Psalm 136, “By the waters of Babylon we sat down and wept, when we remembered Sion”, a text that has been set to music many times throughout history, from Palestrina’s beautiful motet to the pop group Boney M’s great hit. Ødegaard’s melody is written in Tonus Peregrinus, the ninth category of modal scales. Peregrinus denotes a pilgrim and, in this form, the reciting tone wanders like a wayfaring pilgrim, in contrast to the eight other modalities, where the reciting tone is fixed. As a commentary on the Gregorian melody, Ødegaard has written a two-part movement that is repeated seven times, like a satellite around the principal melody. Towards the end he puts in a bass line that is also repeated. The result is a striking, free movement, where the tonality and the rhythm flow, creating a unique experience in sound.

In his choral music Henrik Ødegaard is investigating the relationship between the Gregorian tradition and a modern, free-tonal style. He is extending the traditional modal keys and creating new scales. It is as if the old Gregorian song is emerging again in our modern consciousness like a memory from far off, making a new and fresh appearance.

STEMMER FRA DYPET

HENRIK ØDEGAARDS MUSIKK FOR MANNSKOR

AV GISLE KVERNDOKK

Det går et historiens sus over Henrik Ødegaards vokalmusikk. Stemmer fra den gregorianske tradisjonen møter et nytt, moderne tonespråk på en organisk, men likevel forfriskende og uforutsigbar måte. Stemmer fra dypet av vår vestlige vokaltradisjon filtreres gjennom samtidskomponistens finstemte uttrykk.

Henrik Ødegaard er utdannet musikk lærer, organist og komponist. Han studerte komposisjon med Lasse Thoresen i Oslo og Tristan Keuris i Utrecht, Holland. I 1995 tok han med seg familien til Paris, og ble elev i «den gregorianske klasse» ved musikkonservatoriet med Louis-Marie Vigne som hovedlærer. Her fikk han fordypet seg i

gregoriansk sang, og har senere hatt jevnlig kontakt med dette miljøet som aktiv korsanger i Choeur Grégorien de Paris. Dette har resultert i flere verk som har hentet inspirasjon fra den gregorianske kortradisjonen og fra den katolske liturgi. På denne platen er det verker i denne tradisjonen vi stifter bekjentskap med.

Henrik Ødegaard bor i Sauherad i Telemark, og lever midt i et levende folkemusikkmiljø, og denne musikktradisjonen har også en stor rolle i hans komposisjoner. Bruk av mikrotonalitet som melodisk element er en del av hans tilnærming til dette stoffet. Gjennom et mangfoldig yrkesliv i tillegg til komponistkarrieren; som lærer, organist,

dirigent og sanger, har han opparbeidet en kunnskap og en erfaring ved å jobbe tett på utøvere, som har resultert i et mangfold av verk, og hvor kormusikk har dominert. Hans studiebakgrunn har gjort ham i stand til å utforske og fornye kirkemusikken på en helt egen måte, hvor folkemusikk og gregorianikk har stor plass. I tillegg inkorporerer han ofte frie, nesten improvisatoriske elementer i sine komposisjoner.

Det er alltid kontraster i Henriks Ødegaards musikk. Han setter gjerne sammen et kildemateriale; naturtoner/overtonerekker eller modalitet som kontrast til et abstrakt, personlig tonespråk. Med dette skaper han et rom eller en klangbunn rundt kildematerialet. Utviklingen av materialet er ofte hans egne umiddelbare reaksjoner på dette, som å fokusere på detaljer som igjen generer kontrasterende elementer; lys og skygge, forgrunn og bakgrunn, åpent og lukket. Han setter improvisasjon opp mot det noterte, noter ned det spontane og muntlige som deretter utvikles på en nøyaktig, kalkulert måte. Folkemusikk eller gregorianikk behandlet på denne måten kan ofte resultere i et fritonal språk, men med klare tonale sentre. Ødegaards komposisjoner kan bevege seg i neoklassisk retning, hvor hans musikantiske lekenhet skinner igjennom. På den annen side kan hans verker også være rene klangeksperimenter i en abstrakt, nesten impresjonistisk retning.

Tidsaspektet er viktig for Henrik Ødegaard. Han trekker ut uventede elementer som kan skape forskjellige tidsforståelser. Historien

settes opp mot samtiden; det tradisjonelle opp mot det nye. Musikken representerer ofte ulike tidsplaner der parallelle forløp har hver sin individuelle utvikling. Et viktig prosjekt for Henrik Ødegaard er å skape en rytmisk flyt. Å frigjøre rytmikken fra metrikkens tvang, og dermed skape en levende, udefinerbar rytmikk. Den utløsende faktoren er som oftest tekst. Ødegaard lar rytmikken bli skapt fra teksten, og han benytter seg ofte av kvadratnotasjon, den tradisjonelle måten gregoriansk sang er notert, for å la rytmikken utfolde seg organisk. Tekst er i følge Ødegaard en livsnødvendig byggestein i hans kompositoriske prosjekt for stemmer, for å skape en fri og utvungen rytmikk.

Korverket *Arise, my love!* skiller seg ut fra de andre verkene på denne platen ved ikke å ta utgangspunkt i gregorianikk. Her har Ødegaard tonesatt tekster fra «Salomos Høysang», eller «Sangenes sang» som er den direkte oversettelsen av den hebraiske tittelen. Dette er en samling kjærlighetsdikt, og det er mange forklaringer på hvorfor denne hyllesten til kjærligheten er inkludert i Bibelen. Noen har tolket det som en allegori for Guds kjærlighet til Israel, eller Kristi kjærlighet til Kirken. Men den vanlige oppfatning i dag er at diktet har en egenverdi som et livsbejænde kjærlighetsdikt.

Ødegaard går rett inn i situasjonen og beskriver kjærligheten mellom to elskende. «Eat, friends, drink, and be drunk with love!», synger mannskoret – og plystrer til og med –

flørtende og opphisset av vin og forelskelse. Tonespråket er her fritonalt, hvor åpne intervaller skaper en positiv, gledefylt stil, og hvor sensualitet er tydelig både i musikk og tekst; «Your stature is like a palm tree, and your breasts are like its clusters. I say: I will climb the palm tree and lay hold of its fruit.» Kaskader av melodiske linjer føyer seg inn i hverandre og skaper polyfone strukturer som kulminerer i triumferende dur-akkorder. Og noen ganger føyer Ødegaard til både plystring, latter og rop, så vi får følelsen av å ha havnet midt i en fest hvor stemningen er på oppadstigende!

De andre verkene på denne platen er skrevet for schola cantorum bestående av mannlige stemmer og mannkor. Schola cantorum er en betegnelse fra den katolske kirke og betyr en gruppe sangere som utelukkende synger liturgisk musikk. I disse stykkene benytter Ødegaard seg av kvadratnotasjon i materialet framført av scholana, mens mannskorets musikk er notert i normal notasjon.

Hovedverket på denne platen er *Te lucis ante terminum* – og er en utkomponert tidebønn, completorium, en kveldsbønn som blir sunget i klostre og katedraler ved 9/10-tiden hver kveld. Tekstene består av salmer fra Det gamle testamente, en hymne, bønnetekster som inkluderer Fadervår, «Nunc dimittis» (Simeons lovsang, Lukas 2, 29.32) og sluttantifonen «Salve regina» - en hymne til Jomfru Maria.

I tillegg til korene benytter Ødegaard seg i dette verket også av to slagverkere. Verket er i 19 deler, hvor hele kveldsbønnen er komponert ut; en musikalsk dramatisering, fra den innledende prosesjonen – til utgangen, resesjonen. Schola-delen er basert på tradisjonelle middelaldermelodier og den gregorianske bønne som blir sunget ved alteret i kirken. I andre enden av rommet introduserer mannskoret og slagverkerne kommentarer til bønnene og liturgien, som gir det gregorianske et pusterom av moderne klanger.

Starten er en langsom slagverkssats hvor koret nesten umerkelig blander seg inn, «Deus, Domine» trer mer og mer fram i satsen; en bønn om en rolig natt, og en salig død. Denne innledningen er en eksposisjon til materialet som kommenterer liturgien. Ødegaard spenner opp sitt lerret; en rolig, repetitiv klangflate i et modalt tonespråk, og med langsomme, rytmisk bølgende motiver. *Te lucis ante terminum* er en stor klanglig komposisjon med både aleatoriske og improvisatoriske elementer satt opp mot det strenge rituelle og tradisjonsrike materialet.

Henrik Ødegaard er for tiden i gang med å skrive en serie med korverk som han kaller Cantus, hvor gregorianske melodier i originalnotasjon er satt sammen med en moderne harmonisering. På denne platen får vi høre tre av disse.

Cantus VIIb: Eructavit cor meum er en prosesjonssang, hvor det gregorianske

elementet styrer hele komposisjonen. Teksten er fra Davidssalme 45; «Eructavit cor meum verbum bonum: dico ego opera mea regi» (Mitt hjerte strømmer over av gode ord, jeg dikter mine sanger for kongen). Hver del av stykket starter med en Alleluia. Formen er derfor enkel; en Alleluia, et unisont utsagn, og et flerstemt svar. Schola cantorum synger to fraser unisont, i ren gregoriansk stil, og så blir de neste to frasene komponert ut, harmonisert, ved at mannskoret synger akkordene. Slik utvider Ødegaard den harmoniske strukturen i de gregorianske melodilinjene.

Cantus VIIIb: Magnificat with antiphone Montes Gelboe er en videreføring av Ødegaards sammensetning av moderne korklanger og gregorianske melodier. Her er de flerstemmige korsatsene enda mer abstrakte, de tar fatt i enkelttoner fra den gregorianske melodien og skaper klangflater som innhyller det melodiske materialet. Teksten til antifonen er her hentet fra Andre Samuelsbok, der David sørger over Saul og Jonathan. Magnificat er Marias lovsang etter at erkeengelen Gabriel har bebudet Jesu´ fødsel; «Min sjel opphøyer Herren, og min ånd fryder seg i Gud, min frelser.»

Cantus VIb: Super Flumina Babylonis er en tonsetting av Davidssalme 136; «Ved elvene i Babel satt vi og gråt, når vi tenkte på Sion.» En tekst som har vært satt musikk til flere ganger opp gjennom historien, fra Palestrinas vakre motett til popgruppen Boney M´ s

megahit. Ødegaards melodi er skrevet i Tonus Peregrinus, den niende kategorien av de modale skalaer. Peregrinus betyr pilgrim, og i denne formen vandrer resitasjonstonen som en pilgrimsfarer, i motsetning til de åtte andre modalitetene, hvor resitasjonstonen er fast. Som en kommentar til den gregorianske melodien har Ødegaard her laget en tostemt sats som repeteres syv ganger, som en satellitt ut fra hovedmelodien. Mot slutten setter han inn en basslinje som også repeteres. Resultatet blir en slående, fri sats, hvor tonaliteten og rytmikken flyter, og skaper en unik klanglig opplevelse.

Henrik Ødegaard utforsker med sin kormusikk sammenhengen mellom den gregorianske tradisjonen og en moderne, fritonal stil. Han utvider de tradisjonelle kirketoneartene, og skaper nye skalaer. Det er som om den gamle gregorianske sangen dukker opp igjen i vår moderne bevissthet som en minne langt der borte, og trer fram i et ny og frisk apparisjon.

I ARISE, MY LOVE!

Awake, O north wind,
and come, O south wind!
Blow upon my garden,
let its spices flow.

Eat, friends, drink,
and be drunk with love!
You have captivated my heart, my sister, my bride;
you have captivated my heart with one glance of
your eyes, with one jewel of your necklace.
Who is this who looks down like the dawn,
beautiful as the moon, bright as the sun,
awesome as an army with banners?

As a lily among brambles,
so is my love among the young women.

Arise, my love, my beautiful one,
and come away,
for behold, the winter is past;
the rain is over and gone.
The flowers appear on the earth,
the time of singing has come,
and the voice of the turtledove
is heard in our land.
The fig tree ripens its figs,
and the vines are in blossom;
they give forth fragrance.

O my dove, in the clefts of the rock,
in the crannies of the cliff,
let me see your face,
let me hear your voice,
for your voice is sweet,
and your face is lovely.
Catch the foxes for us,
the little foxes
that spoil the vineyards,
for our vineyards are in blossom.

How beautiful and pleasant you are,
O loved one, with all your delights.
Your stature is like a palm tree,
and your breasts are like its clusters.
I say: I will climb the palm tree
and lay hold of its fruit.

(Song of songs 4:16, 5:1, 4:9, 6:10, 2:2, 2:10-15, 7:6-8a)

2-20 TE LUCIS ANTE TERMINUM

2 PROCESSIO

Deus, Domine. Noctem quietam et finem
perfectum concedat nobis Dominus omnipotens.

3 JUBE, DOMNE

Jube, domne, benedicere. Noctem quietam et finem
perfectum concedat nobis Dominus omnipotens.
Amen.

Fratres: Sobrii estote et vigilate: quia adversarius
vester diabolus, tamquam leo rugiens circuit,
que-rens quem devoret: cui resistete fortes in fide.
Tu autem, Domine, miserere nobis. Deo gratias.
Confiteor Deo omnipotenti, beatae Mariae semper
omnipotenti, beatae Mariae semper Virgini,
omnibus Sanctis, et vobis fratres: quia peccavi nimis
cogitatione, verbo et opere: mea culpa, mea culpa,
mea maxima culpa. Ideo precor beatam Mariam
semper Virginem, omnes Angelos et Sanctos, et vos
fratres, orare pro me ad Dominum Deum nostrum.
Misereatur nostri omnipotens Deus, et dimissis
peccatis nostris, perducat te ad vitam aeternam.
Amen.

4 DEUS, IN ADIUTORIUM

Deus, in adiutorium meum intende.
Domine, ad adjuvandum me festina.
Gloria Patri, et Filio, et Spiritui Sancto. Sicut
erat in principio, et nunc et semper, et in saecula
saeculorum. Amen. Alleluia.

2 PROCESSION: DEUS, DOMINE

Lord, O God! May the almighty Lord grant us a
peaceful night and a perfect end.

3 INTRODUCTION

Father, give your blessing. May the almighty Lord
grant us a peaceful night and a perfect end.
Amen.

Brethren, be sober, be watchful. Your adversary, the
devil, prowls around like a roaring lion, seeking
someone to devour. Resist him, firm in your faith.
But you, O Lord, have mercy on us. Thanks be to
God. I confess to almighty God, to Blessed Mary
ever Virgin, to all the saints, and to you my
brothers and sisters, that I have sinned in thought,
word and deed: through my fault, through my
fault, through my most grievous fault. Therefore I
ask Blessed Mary ever Virgin, all the angels and
saints, and you, my brothers and sisters, to pray for
me to the Lord our God. May almighty God have
mercy on us, forgive us our sins and bring us to
everlasting life.
Amen.

4 DEUS, IN ADIUTORIUM

O God, come to my assistance.
O Lord, make haste to help me.
Glory be to the Father and to the Son and to the
Holy Spirit, as it was in the beginning, is now and
ever shall be, world without end. Amen. Halleluia.

5 PSALMUS 4

Miserére mihi, Dómine, et exáudi oratióem meam.

Cum invocárem exaudísti me, Deus iustítiae meae in tribulatióne dilatásti mihi; miserére mei et exáudi oratióem meam. Filii hóminum, úsquequo gravi corde? ut quid dilígitis vanitátem et quaeritis mendácium?

Et scítote quóniam mirificávit Dóminus sanctum suum; Dóminus exáudiet, cum clamavéro ad eum. Irascímmini et nolite peccare loquímmini in córdibus vestris, in cubílibus vestris et conquiescite. Sacrificáte sacrificium iustitiae et speráte in Domino. Multi dicunt: «Quis osténdit nobis bona?»

Leva in signum super nos lumen vultus tui, Dómine. Maiórem dedísti laetitiam in corde meo, quam cum multiplicántur fruméntum et vinum eórum. In pace in idípsum dórmiam et requiescam quóniam tu, Domine, singuláriter in spe constituísti me.

Glória Patri, et Filio, et Spíritui Sancto. Sicut erat in princípío, et nunc, et semper, et in saécula saeculórum. Amen.

Miserére mihi, Dómine, et exáudi oratióem meam.

5 PSALM 4

Be gracious to me, and hear my prayer. Answer me when I call, O God!

Answer me when I call, O God of my right! You gave me room when I was in distress. Be gracious to me, and hear my prayer. How long, you people, shall my honor suffer shame? How long will you love vain words, and seek after lies? But know that the Lord has set apart the faithful for himself; the Lord hears when I call to him. When you are disturbed, do not sin; ponder it on your beds, and be silent. Offer right sacrifices, and put your trust in the Lord. There are many who say, "O that we might see some good!

Let the light of your face shine on us, O Lord!" You have put gladness in my heart more than when their grain and wine abound. I will both lie down and sleep in peace; for you alone, O Lord, make me lie down in safety.

Glory be to the Father and to the Son and to the Holy Spirit, as it was in the beginning, is now and ever shall be, world without end. Amen.

Be gracious to me, and hear my prayer. Answer me when I call, O God!

6 PSALMUS 134 (V. 133)

In nóctibus benedicíte Dóminum

Ecce benedicíte Dóminum, omnes servi Dómini, qui státis in domo Dómini per noctes. Extóllite manus vestras ad sanctuárum, et benedicíte Dóminum. Benedicat te Dóminus ex Sion, qui fecit caelum et terram.

Glória Patri, et Filio, et Spíritui Sancto. Sicut erat in princípío, et nunc, et semper, et in saécula saeculórum. Amen.

In nóctibus benedicíte Dóminum

7 PSALMUS 91 (V. 90)

Angelis suis Deus mandávit de te, ut custódiánt te in ómnibus viis tuis.

Qui hábit in protectiÓne Altíssimi, sub umbra Omnipoténtis commorábitur. Dicit Dómino: «Refúgium meum et fortitúdo mea, Deus meus, sperabo in eum». Quóniam ipse liberábit te de láqueo venántium et a verbo maligno. Alis suis obumbrábit tibi, et sub pennas eius confúgies; scutum et lorica véritas eius. Non timébis a timóre noctúrno, a sagítta volánte in die, a peste perambulánte in ténebris, ab exterminio vastánte in meridie. Cadent a látere tuo mille,

6 PSALM 134 (V. 133)

Bless ye the Lord in the nights.

Behold, bless ye the Lord, all ye servants of the Lord, which by night stand in the house of the Lord. Lift up your hands in the sanctuary, and bless the Lord. The Lord that made heaven and earth bless thee out of Zion.

Glory be to the Father and to the Son and to the Holy Spirit, as it was in the beginning, is now and ever shall be, world without end. Amen.

Bless ye the Lord in the nights.

7 PSALM 91 (V. 90)

He shall give his angels charge over thee, to keep thee in all thy ways.

He that dwelleth in the secret place of the most High shall abide under the shadow of the Almighty. I will say of the Lord, He is my refuge and my fortress: my God; in him will I trust. Surely he shall deliver thee from the snare of the fowler, and from the noisome pestilence. He shall cover thee with his feathers, and under his wings shalt thou trust: his truth shall be thy shield and buckler. Thou shalt not be afraid for the terror by night; nor for the arrow that flieth by day; Nor for the pestilence that walketh in darkness; nor for the destruction that wasteth at noonday. A thousand shall fall at thy side,

et decem milia a dextris tuis
ad te autem non appropinquabit.
Verumtamen oculis tuis considerabis
et retributionem peccatorum videbis.
Quoniam tu es, Domine, refugium meum.
Altissimum posuisti habitaculum tuum.
Non accedet ad te malum,
et flagellum non appropinquabit tabernaculo tuo.
Quoniam angelis suis mandabit de te,
ut custodiant te in omnibus viis tuis.
In manibus portabunt te,
ne forte offendas ad lapidem pedem tuum.
Super aspitem et basiliscum ambulabis,
et conculcabis leonem et draconem.

Quoniam mihi adhaesit, liberabo eum,
suscipiam eum, quoniam cognovit nomen meum.

Clamabit ad me, et ego exaudiam eum
cum ipso sum in tribulatione,
eripiam eum et glorificabo eum.
Longitudine dierum replébo eum,
et ostendam illi salutarem meum.

Glória Patri, et Filio,
et Spiritui Sancto.
Sicut erat in principio, et nunc, et semper,
et in saecula saeculorum. Amen.

Angelis suis Deus mandavit de te, ut custodiant te
in omnibus viis tuis.

and ten thousand at thy right hand;
but it shall not come nigh thee.
Only with thine eyes shalt thou behold
and see the reward of the wicked.
Because thou hast made the Lord, which is my
refuge, even the most High, thy habitation;
There shall no evil befall thee,
neither shall any plague come nigh thy dwelling.
For he shall give his angels charge over thee,
to keep thee in all thy ways.
They shall bear thee up in their hands,
lest thou dash thy foot against a stone.
Thou shalt tread upon the lion and adder:
the young lion and the dragon shalt thou trample
under feet.
Because he hath set his love upon me, therefore will
I deliver him: I will set him on high, because he
hath known my name.
He shall call upon me, and I will answer him:
I will be with him in trouble;
I will deliver him, and honour him.
With long life will I satisfy him,
and shew him my salvation.

Glory be to the Father and to the Son and to the
Holy Spirit,
as it was in the beginning, is now and ever shall be,
world without end. Amen.

He shall give his angels charge over thee, to keep
thee in all thy ways.

8 HYMNUS

1. Te lucis ante terminum:
rerum creator poscimus,
ut solita clementia
sis praesul ad custodiam.

2. Te corda nostra somniant,
te per soporem sentiant,
tuamque semper gloriam
vicina luce concinant.

3. Vitam salubrem tribue,
nostrum calorem refice,
tætram noctis caliginem,
tua collustret claritas.

4. Præsta, Pater omnipotens,
per Iesum Christum Dominum,
qui tecum in perpetuum
regnat cum Sancto Spiritu. Amen.

9 CAPITULUM/

IO MEDITATIO

Ecce virgo concipiet, et pariet filium, et vocabitur
nomen ejus Emmanuel. Butyrum et mel comedit,
ut sciat reprobare malum, et eligere bonum. Verbum
Domini. Deo gratias.

II RESPONSORIUM

In manus tuas, Domine, Commendo spiritum meum.
Redemisti nos, Domine, Deus veritatis
Glória Patri, et Filio, et Spiritui Sancto.
In manus tuas, Domine, Commendo spiritum
meum.

8 HYMN

1. Before the day's last moments fly,
Maker of all, to thee we cry;
beneath thy kind protection take,
and shield us for thy mercy's sake.

2. Be present in our dreams, we pray,
our hearts alert as in the day,
to voice in silence through the night
the praise we sing in morning light.

3. Grant us your gifts of health and peace;
from heavy tiredness give release.
Shine in our hearts to drive away
The fears that in the dark hold sway.

4. Father of mercies, hear our cry;
O hear, co-equal Son most high,
Whom with the Spirit we adore.
One only God for evermore. Amen.

9 CHAPTER/

IO ECCE VIRGO

Therefore the Lord himself shall give you a sign;
Behold, a virgin shall conceive, and bear a son, and
shall call his name Immanuel. Butter and honey shall
he eat, that he may know to refuse the evil, and
choose the good. The word from the Lord. Thank
you, God! (Isaiah 7:14-15)

II RESPONSORY

Into your hands, Lord, I commend my spirit:
thou hast redeemed us, Lord, God of truth. (Ps. 31:5)
Glory to the Father and the Son and to the Holy Spirit.
Into your hands, Lord, I commend my spirit.

12 VERSICULUS

Custódi nos, Dómine, ut pupíllam óculi.
Sub umbra alárum tuarum protége nos.

13 NUNC DIMITTIS

Salva nos, Dómine, vigilántes, custódi nos
dormiéntes, ut vigilémus cum Christo et
requiescámus in pace.

Nunc dimíttis servum tuum, Dómine, secúndum
verbum tuum in pace,
quia vidérunt óculi mei salutáre tuum,
quod parásti ante fáciem ómnium populórum,
lumen ad revelatiónem géntium et glóriam plebis
tuæ Ísrael.

Glória Patri, et Filio, et Spirí tui Sancto.
Sicut erat in princípío, et nunc, et semper, et in
sæcula sæculórum. Amen.

Salva nos, Dómine, vigilántes, custódi nos
dormiéntes, ut vigilémus cum Christo et
requiescámus in pace.

14 KYRIE

Kyrie eléison.
Christe eléison.
Kyrie eléison.

12 VERSICLE

Keep me as the apple of the eye,
hide me under the shadow of thy wings. (*Ps. 17:8*)

13 NUNC DIMITTIS

Save us, Lord, while we are awake; protect us while
we sleep; that we may keep watch with Christ and
rest with him in peace.

Lord, now lettest thou thy servant depart in peace,
according to thy word:
For mine eyes have seen thy salvation,
which thou hast prepared before the face of all
people;
A light to lighten the Gentiles, and the glory of thy
people Israel. (*Luke 2:29-32*)

Glory be to the Father and to the Son and to the
Holy Spirit,
as it was in the beginning, is now and ever shall be,
world without end. Amen.

Save us, Lord, while we are awake; protect us while
we sleep; that we may keep watch with Christ and
rest with him in peace.

14 KYRIE

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

15 PATER NOSTER

Pater noster, qui es in caelis,
sanctificétur nomen tuum,
advéniat regnum tuum,
fiat volúntas tua sicut in caelo et in terra.
Panem nostrum cotidiánum da nobis hodie,
et dimitte nobis débíta nostra,
sicut et nos dimíttimus debitóribus nostris,
et ne nos indúcas in tentatiónem,
sed líbera nos a malo.

16 ORATIO

Dóminus vobíscum.
Et cum spírítu tuo.

Orémus. Vísita, quæsumus Dómine, habitatiónem
istam, et omnes insídias inimíci ab ea longe repélle:
Ángeli tui sancti hábitent in ea, qui nos in pace
custódiánt: et benedictio tua sit super nos semper.
Per Dóminum nostrum Jesum Christum Fílium
tuum: qui tecum vivit et regnat inn unitáte Spírítus
Sancti Deus per ómnia sæcula sæculórum.
Amen.

17 BENEDICAMUS

Dóminus vobíscum.
Et cum spírítu tuo.

Benedicámus Dómino.
Deo grátias.

18 DIVINIUM AUXILIUM

Divínium auxiliúm máneat semper nobíscum.
Et cum frátribus nostris abséntibus. Amen.

15 THE LORD'S PRAYER

Our Father which art in heaven,
Hallowed be thy name.
Thy kingdom come,
Thy will be done in earth, as it is in heaven.
Give us this day our daily bread.
And forgive us our debts,
as we forgive our debtors.
And lead us not into temptation,
but deliver us from evil. (*Matthew 6:9-13*)

16 PRAYER

The Lord be with you.
And also with you.

Let us pray. Visit , we beseech you, O Lord, this
house and family, and drive far from it all the
snares of the enemy. May your holy angels dwell
therein to keep us in peace, and may your blessing
be always upon us. Through our Lord Jesus Christ
your Son, who lives and reigns with you, in the
unity of the Holy Spirit, one God for ever and ever.
Amen

17 BENEDICAMUS

The Lord be with you.
And also with you.

Let us bless the Lord.
Thanks be to God.

18 DIVINIUM AUXILIUM

May the divine assistance remain always with us.
And with our absent brethren. Amen.

19 SALVE REGINA

Salve, Regina, mater misericordiae.
Vita, dulcedo, et spes nostra, salve.
Ad te clamamus, exules filii Hévae.
Ad te suspiramus, geméntes et flentes, in hac
lacrimárum valle.
Eia ergo, advocáta nostra, illos tuos misericórdes
óculos ad nos convérte.
Et Jesum, benedíctum fructum ventris tui, nobis
post hoc exsílíum osténde.
O clemens, o pia, o dulcis Virgo María.

20 RECESSIO

Salve Deus, Domine. Noctem quiétam concédát
nobis Dóminus omnípotens.

19 SALVE REGINA

Hail, holy Queen. Mother of mercy,
our life, our sweetness and our hope.
To thee do we cry, poor banished children of Eve.
To thee do we send up our sighs, mourning and
weeping in this valley of tears.
Turn thy merciful eyes towards us, most gracious
advocate.
And after our exile, show us the blessed fruit of thy
womb Jesus.
O clement, O loving, O sweet Virgin Mary.

20 RECESSIO: SALVE

Hail, Lord, O God! May the almighty Lord grant
us a peaceful night.

21 CANTUS VIIB: ERUCTAVIT COR MEUM

Alleluia!
Eructavit cor meum verbum bonum:
dico ego opera mea regi.

Astitit regina a dextris tuis
in vestitu deaurato, circumdata varietate.
Audi, filia, et vide, et inclina aurem tuam;
et obliviscere populum tuum, et domum patris tui.
Et concupiscet rex decorem tuum,
quoniam ipse est Dominus Deus tuus, et
adorabunt eum.
Et filia Tyri in muneribus vultum tuum
deprecabuntur;
omnes divites plebis.
Omnis gloria ejus filia regis ab intus,
in fimbriis aureis, circumamicta varietatibus.

Adducentur regi virgines post eam;
proximæ ejus afferentur tibi.
Afferentur in lætitia et exsultatione;
adducentur in templum regis.

Halleluja!
Joyful the thoughts that well up from my heart, the
King's honour for my theme; my tongue flows
readily as the pen of a swift writer.
At thy right hand stands the queen,
in Ophir gold arrayed.
Listen, my daughter, and consider my words
attentively; thou art to forget, henceforward,
thy own nation, and the house of thy father;
thy beauty, now, is all for the king's delight;
he is thy Lord, and worship belongs to him.
The people of Tyre, too, will have its presents to
bring; the noblest of its citizens will be courting thy
favour.
She comes, the princess, all fair to see, her robe of
golden cloth,
a robe of rich embroidery, to meet the King.
The maidens of her court follow her into thy
presence,
all rejoicing, all triumphant,
as they enter the king's palace!
(From Psalm 45 (V. 44))

22 CANTUS VIIIB: MAGNIFICAT WITH ANTIPHONE MONTES GELBOE

Montes Gelboe, nec ros nec pluvia veniant
super vos,
quia in te abiectus est clipeus fortium,
clipeus Saul, quasi non esset
inctus oleo.
Quomodo ceciderunt fortes in praelio?
Jonathas in excelsis tuis interfectus est;
Saul et Jonathas, amabiles et decori valde in vias
sua,
in morte quoque non sunt separati.

Magnificat anima mea Dominum,
et exultavit spiritus meus in Deo salvatore meo,
quia respexit humilitatem ancillae suae.
Ecce enim ex hoc beatam me dicent omnes
generationes,
quia fecit mihi magna, qui potens est,
et sanctum nomen eius,
et misericordia eius in progenies et progenies
timentibus eum.
Fecit potentiam in brachio suo,
dispersit superbos mente
cordis sui;
deposuit potentes de sede
et exaltavit humiles;
esurientes implevit bonis
et divites dimisit inanes.
Suscepit Israel puerum suum,
recordatus misericordiae,
sicut locutus est ad patres nostros,
Abraham et semini eius in saecula
Gloria Patri, et Filio, et Spiritui Sancto,
Sicut erat in principio, et nunc, et semper,
et in Saecula saeculorum. Amen.

Ye mountains of Gilboa, let there be no dew,
neither let there be rain upon you,
for there the shield of the mighty is vilely cast
away, the shield of Saul,
as though he had not been anointed with oil.
How are the mighty fallen in the midst of the battle!
O Jonathan, thou wast slain in thine high places.
Saul and Jonathan were lovely and pleasant in their
lives,
and in their death they were not divided.

My soul doth magnify the Lord, And my spirit
hath rejoiced in God my Saviour. For he hath
regarded the low estate of his handmaiden:
for, behold, from henceforth all generations shall
call me blessed.
For he that is mighty hath done to me great things;
and holy is his name.
And his mercy is on them that fear him from
generation to generation.
He hath shewed strength with his arm;
he hath scattered the proud in the imagination of
their hearts.
He hath put down the mighty from their seats,
and exalted them of low degree.
He hath filled the hungry with good things;
and the rich he hath sent empty away.
He hath holpen his servant Israel,
in remembrance of his mercy;
As he spake to our fathers,
to Abraham, and to his seed for ever. (Luke 1:46-55)
Glory be to the Father and to the Son and to The
Holy Ghost
as it was in the beginning, is now
and ever shall be. Amen.

23 CANTUS VIB: SUPER FLUMINA BABYLONIS

Super flumina Babylonis illic sedimus et flevimus,
cum recordaremur Sion.
In salicibus in medio ejus suspendimus organa
nostra; quia illic interrogaverunt nos, qui captivos
duxerunt nos, verba cantionum;
et qui abduxerunt nos: Hymnum cantate nobis de
canticis Sion.
Quomodo cantabimus canticum Domini in terra
aliena?
Si oblitus fuero tui, Jerusalem, oblivioni detur
dextera mea.
Adhaereat lingua mea faucibus meis, si non
meminero tui; si non proposuero Jerusalem in
principio laetitiae meae.
Memor esto, Domine, filiorum Edom, in die
Jerusalem, qui dicunt:
Exinanite, exinanite usque ad fundamentum in ea.

Filia Babylonis misera! beatus qui retribuet tibi
retributionem tuam quam retribuisti nobis.

Beatus qui tenebit, et allidet parvulos tuos ad
petram.

By the rivers of Babylon we sat and wept when we
remembered Zion.
There on the poplars we hung our harps,
for there our captors asked us for songs, our
tormentors demanded songs of joy;
they said,
"Sing us one of the songs of Zion!"
How can we sing the songs of the Lord while in a
foreign land?
If I forget you, Jerusalem, may my right hand
forget its skill.
May my tongue cling to the roof of my mouth if I
do not remember you,
if I do not consider Jerusalem my highest joy.
Remember, Lord, what the Edomites did on the
day Jerusalem fell.
"Tear it down," they cried, "tear it down to its
foundations!"
Daughter Babylon, doomed to destruction, happy
is the one who repays you
according to what you have done to us.
Happy is the one who seizes your infants and
dashes them against the rocks.
(Psalm 137 (V. 136))



HENRIK ØDEGAARD (1955) graduated from the Norwegian Academy of Music as a music teacher in 1977. In 1980 he graduated from his church music studies at the Bergen Conservatory and in 1990 he earned his diploma for his compositional studies at the Norwegian Academy of Music. Ødegaard spent 1989-90 studying composition with Tristan Keuris at the Utrecht Conservatorium in Holland, and he has also studied Gregorian conducting at the National Conservatory in Paris. Ødegaards list of works cover all genres, with emphasis on vocal music. Norwegian folk music and Gregorian chant are sources of inspiration that often come to sound in his pieces. Ødegaard have strived to make the authentic, ethnic style in folk song survive in new choral arrangements. Many of his works are composed for amateurs and children, or to musical meetings between them and professionals. In his most recent pieces he explore the use of non-tempered intervals and overtone singing.

In the period 1982-2006 Ødegaard held the position as organist/choir conductor in Sauherad, Telemark. Residing in Telemark puts Ødegaard in the centre of a vital folk-music scene – a musical heritage that has proved to play an increasing part in his compositions. The use of micro-tonality as a melodic element is part of the composer's approximation process towards folk music. Ødegaard has devoted much work focusing on the Hardanger Fiddle, and has also long-standing collaborations with the Oslo Chamber Choir and Vest-Oppland Chamber Choir on projects that involve arrangements of traditional Norwegian folk tunes. From 2006 he is a full time composer.

HENRIK ØDEGAARD (1955) er utdannet musikk lærer fra Norges musikkhøgskole (1977), organist fra Bergens Musikkonservatorium i 1980 og komponist (diplomeksamen) fra Norges musikkhøgskole i 1990 med Lasse Thoresen som lærer. 1989-90 studerte han også komposisjon med Tristan Keuris i Utrecht, Holland. Han er dessuten utdannet gregoriansk korleder fra musikkonservatoriet i Paris. Hans komposisjoner dekker alle genre, med hovedvekt på vokalmusikk. Norsk folkemusikk og gregoriansk sang er inspirasjonskilder som ofte klinger videre i hans verk. Ødegaard har arbeidet mye med å beholde en autentisk, etnisk stil i arrangementer av folkemusikk. Han har skrevet mye til amatører og barn, og skapt musikalske møter mellom disse og profesjonelle musikere. I hans senere verk har han eksperimentert med ikke-tempererte intervaller og overtonesang.

Ødegaard var i perioden 1982-2006 ansatt som organist og korleder i Sauherad kommune, Telemark, midt i et levende folkemusikkmiljø. Etter hvert har denne musikktradisjonen spilt en stadig større rolle i hans komposisjoner. Bruk av mikrotonalitet som melodisk element er en del av Ødegaards tilnærming til dette stoffet. Han har arbeidet mye med hardingfele og har dessuten gjort et omfattende samarbeid med Oslo Kammerkor og Vest-Oppland Kammerkor om arrangering av norske folketonar. Siden 2006 har Ødegaard komponert på heltid.

www.henrikoedegaard.no



THE ESTONIAN NATIONAL MALE CHOIR (Eesti Rahvusmeeskoor, otherwise known as RAM) was founded in 1944 by the conductor Gustav Ernesaks, a leader of choral music in Estonia. The male choir, which originally sang a *cappella*, is now a world-renowned professional choir noted for its renditions of large-scale choral works. The choir regularly records for broadcasting companies, and has collaborated with Deutsche Grammophon, Sony, Finlandia, Alba Records, Virgin Classics and GB Records. Over the past 5 years, the choir has released 3 albums, the last of which “In paradisum” (with the music of Galina Grigoryeva) won the honorary prize and title of The Best Classical Music Album 2014.

In 2004, RAM won the Grammy Award in the category of Choral Music for the recording of Sibelius’ Cantatas (Virgin Classics), an album which featured the Estonian National Male Choir, the Girls’ Choir Ellerhein and the Estonian National Symphony Orchestra, conducted by Paavo Järvi. The album of Edvard Grieg’s “Peer Gynt”, recorded by the same musicians, was named the best album of orchestral music in 2005 by BBC Music Magazine. As of the 2011/2012 season, Mikko Üleoja has acted as the principal conductor and artistic director of the choir. Among the long-term artistic directors of the choir, there have been conductors such as Olev Oja, Kuno Areng, Ants Üleoja, Uno Järvela, Harald Uibo and Ants Soots from Estonia, as well as Kaspars Putninsh from Latvia. The choir’s repertoire ranges from the Renaissance to the music of the 21st century. Estonian composers aside, the choir has performed works from Shostakovich to Taktakishvili, and from Bryars to Bonato in recent programmes.

The Estonian National Male Choir has performed more than 6,300 concerts in Estonia, in major cities of the former Soviet Union and in various countries across Western Europe as well as in Israel, Canada and the United States.

MIKK ÜLEOJA graduated from the Estonian Academy of Music in 1997 as a choir conductor (class of Prof. Ants Üleoja) and received his Master’s degree in music in 2004 (supervised by Prof. Toomas Siitan). As a vocalist, he has been a member of World Youth Choir (1989–1992), Estonian National Male Choir (1994–1996), Estonian Philharmonic Chamber Choir (1996–2000) and the Gregorian ensemble Vox Clamantis (1998–2011).

Mikko Üleoja has conducted the St. Michael’s Boys’ Choir and the chamber choir Mattone, and also been the chief conductor of Kaarli Church Concert Choir and taught conducting at the University of Tartu Viljandi Culture Academy. During the years of 1998–2011 Mikko Üleoja worked as choirmaster of the Estonian Philharmonic Chamber Choir. Starting from the season



of 2011/2012 Mikk Üleoja holds the position of chief conductor and artistic director of the Estonian National Male Choir.

Five CDs have been recorded under the direction of Mikk Üleoja, including the album “Ma tulen taevast ülevalt” (“I Am Coming from Heaven Above”, 2005), featuring the works of Cyrillus Kreek performed by the Kaarli Church Concert Choir. Together with The Estonian Philharmonic Chamber Choir he has recorded the album “Luule, see ei tule tuulest” (“Poetry, it Doesn't Come from the Wind”, 2007), featuring the choral works of Mart Saar and also Jüri Reinver's Requiem (2009). Mikk Üleoja received the 2007 Annual Award from the Cultural Endowment of Estonia for the Mart Saar CD, an album which was also named the best choral record of the year. In spring 2014, Üleoja recorded Galina Grigoryeva's music for “In paradisum”.

EESTI RAHVISMEEKOOR (også kjent som Det estiske nasjonale mannskor eller RAM) ble dannet i 1944 av dirigent Gustav Ernesaks, en ledende skikkelse innenfor estisk kormusikk. Mannskoret, som opprinnelig sang A CAPPELLA, er nå et profesjonelt kor i verdensklasse, kjent for sine tolkninger av storskala korverk. Koret spiller regelmessig inn album for kringkastingselskaper og har samarbeidet med Deutsche Grammophon, Sony, Finlandia, Alba Records, Virgin Classics og GB Records. Over de siste fem årene har koret gitt ut tre album, hvorav det siste, «In paradisum» (med musikk av Galina Grigoryeva) vant hedersprisen og tittelen for det beste klassiske musikkalbumet 2014.

I 2004 vant RAM Grammy i kategorien kormusikk for innspillingen av Sibelius kantater (Virgin Classics), sammen med koret Ellerhein og Estlands Nasjonale Symfoniorkester, dirigert av Paavo Järvi. Albumet «Peer Gynt» av Edvard Grieg, innspilt av de samme musikerne, ble kåret til årets beste orkestermusikkalbum i 2005 av BBC Music Magazine.

Siden 2011 har Mikk Üleoja fungert som dirigent og kunstnerisk leder for koret, etter kunstneriske ledere som Olev Oja, Kuno Areng, Ants Üleoja, Uno Järvela, Harald Uibo, Ants Soots og Kaspars Putninsh. Korets repertoar spenner over verk fra rennessansen til det tyvende århundrets musikk. Ved siden av estiske komponister har koret fremført verker av Shostakovich, Taktakishvili, Bryars og Bonato i senere programmer. RAM har fremført over 6 000 konserter i Estland, i store byer i gamle Sovjetunionen og i en rekke land i vest-Europa, så vel som i Israel, Canada og USA.

MIKK ÜLEOJA ble uteksaminert fra den estiske musikkhøgskolen i 1997 som kordirigent under professor Ants Üleoja, og fullførte sin mastergrad i musikk i 2004 under professor Toomas Siitan. Som vokalist har han vært medlem av World Youth Choir (1989-1992), Det estiske nasjonale mannskor (RAM, 1994-1996), Det estiske filharmoniske kammerkor (1996-2000) og det gregorianske ensemblet Vox Clamantis (1998-2011).

Mikk Üleoja har dirigert St. Michaels guttekor og kammerkoret Mattone, vært sjefsdirigent for Kaarli kirkekonserter og undervist ensembleledelse ved Universitetet Tartu Viljandi Kulturakademi. I løpet av årene 1998-2011 arbeidet han som kormester ved Estlands Filharmoniske Kammerkor, og har siden 2011 hatt stillingen som sjefsdirigent og kunstnerisk leder for Estlands Nasjonale Mannskor.

Fem album har blitt spilt inn under Mikk Üleojas ledelse, inkludert albumet «Ma tulen taevast ülevalt» («I Am Coming from Heaven Above», 2005), med verker av Cyrillus Kreek fremført av Kaarli kirkekonserter. Sammen med det estiske filharmoniske kammerkor har han spilt inn albumet «Luule, see ei tule tuulest» («Poetry, it Doesn't Come from the Wind», 2007), med korverker av Mart Saar og Jüri Reinveres Requiem (2009). Mikk Üleoja mottok den årlige prisen fra det kulturelle legat i Estland for albumet Mart Saar – et album som også ble kåret til årets beste koralbum. I løpet av våren 2014, spilte Üleoja inn Galina Grigoryevas musikk for «In paradisum».

The Estonian National Male Choir RAM, soloists:

Valter Soosalu (tenor): track 1

Aleksander Arder (tenor): track 1

Ott Indermitte (baritone): track 1

Ka Bo Chan (tenor): tracks 5, 20

Jaan Krivel (tenor): tracks 5, 20

Hideyuki Nishimura (baritone): tracks 5, 20

Rasmus Erismaa (bass): tracks 5, 20

Mikk Dede (tenor): track 9



Formed in 1996, ensemble VOX CLAMANTIS comprises a diversity of musicians – singers, composers, instrumentalists and conductors – who have a common interest in the Gregorian chant. Next to the Gregorian chant, considered to be the foundation of all European professional music culture, Vox Clamantis often performs early polyphony and contemporary music. Many Estonian composers, among them Arvo Pärt, Helena Tulve, Tõnis Kaumann and Erkki-Sven Tüür have written compositions for Vox Clamantis.

Vox Clamantis has performed with Catalan soprano Arianna Savall, French pianistes Claire-Marie Le Guay and Jean-Claude Pennetier, Italian nyckelharpa player Marco Ambrosini, Israeli oud player Yair Dalal, Tunisian singer Dhafer Youssef, the Cello Octet Amsterdam, early music consort Hortus Musicus, new music group NYJD Ensemble, Latvian Radio Choir, the Estonian Philharmonic Chamber Choir and Tallinn Chamber Orchestra. Continuous collaboration with different musicians has inspired the birth of impromptu programmes, based on improvisation.

Vox Clamantis has recorded for ECM and Mirare. The CD «Liszt. Via crucis» with french pianist Jean-Claude Pennetier won the Diapason d'Or award in 2013, and the CD Arvo Pärt «Adam's Lament» won a GRAMMY-Award for Best Choral Performance in 2014. The film featuring Vox Clamantis music, The Great Beauty (La Grande Bellezza), received an Oscar for Best Foreign Language Film.

The ensemble gives concerts in Estonia as well as abroad. Concert tours have taken Vox Clamantis to Finland, Norway, Latvia, Lithuania, the Czech Republic, Belgium, France, Luxembourg, Portugal, Poland, Germany, Switzerland, UK, Austria, Italy, Hungary, Russia, Greece, Turkey, Lebanon, Israel, Canada, USA, Colombia and Japan. The artistic director and conductor of Vox Clamantis is Jaan-Eik Tulve.

JAAAN-EIK TULVE was born in Tallinn, Estonia. After obtaining his diploma in choral conducting at the Tallinn Conservatory in 1991, he learned to conduct Gregorian chant at Le Conservatoire National Supérieur de Musique et de Danse de Paris (CNSM), where he received his diploma in 1993. He then worked at the CNSM as assistant to Louis-Marie Vigne, who had a determining influence on his musical development. He has also given many courses in Gregorian chant, in France, Belgium, Italy, Norway, Scotland, the Faeroe Islands, Lithuania, Finland and Estonia. In 1996 he took up a post teaching Gregorian chant at the National Music Academy in Estonia. He is often invited to conduct work sessions in monasteries. In his musical training – Gregorian, in particular – Jaan-Eik Tulve has learned a great deal from his collaborations with Dom Daniel Saulnier of Solesmes Abbey.



PHOTO: TAINEN KIRKKA

In 1992 Jaan-Eik Tulve became conductor of the Paris Gregorian Choir, with which he has appeared in many European countries and also in Lebanon. Many of the recordings made with the choir have received great critical acclaim (Diapason d'Or). In 1993 Jaan-Eik Tulve formed the Lac et Mel ensemble in Paris, for the performance of medieval polyphonic works. He also formed the female-voice section of the Paris Gregorian Choir in 1994. Finally, in 1996, he formed the Vox Clamantis ensemble in Tallinn.

VOX CLAMANTIS ble dannet i 1996 og består av en variert gruppe musikere – sangere, komponister, instrumentaler og dirigenter – som deler en felles interesse for gregoriansk sang. Ved siden av gregoriansk sang, som anses å være fundamentet for all profesjonell musikkultur i Europa, utøver Vox Clamantis også tidlig polyfoni og samtidsmusikk. En rekke estiske komponister, blant dem Arvo Pärt, Helena Tulve og Erkki-Sven Tüür, har skrevet verker for Vox Clamantis.

Vox Clamantis har opptrådt med den katalanske sopranoen Arianna Savall, de franske pianistene Claire-Marie Le Guay og Jean-Claude Pennetier, den italienske nyckelharpisten Marco Ambrosini, den israelske oudisten Yair Dalal, den tunisiske sangeren Dhafer Youssef, Cello Octet Amsterdam, Hortus Musicus, NYJD Ensemble, Latvias radiokor, Estlands Filharmoniske Kammerkor og Tallinn Filharmoniske Kammerorkester. Regelmessige samarbeid med ulike musikere har vært en inspirasjon for dannelsen av spontane programmer, basert på improvisasjon.

Vox Clamantis har gitt ut plater hos ECM og Mirare, og vunnet en rekke priser. Albumet «Liszt. Via Crucis», med den franske pianisten Jean-Claude Pennetier, vant Diapason d'Or prisen i 2013, og albumet Arvo Pärt «Adam's Lament» vant Grammy for beste korframføring i 2014. Filmen Den Store Skjønnheten (La Grande Bellezza), med musikk av Vox Clamantis, vant også Oscar for beste utenlandsk film.

Ensemblet holder konserter både hjemme i Estland så vel som i utlandet. Deres konsertturneer har tatt dem med til Finland, Norge, Latvia, Litauen, Tsjekka, Belgia, Frankrike, Luxembourg, Portugal, Polen, Tyskland, Sveits, Storbritannia, Østerrike, Italia, Ungarn, Russland, Hellas, Tyrkia, Libanon, Israel, Canada, USA, Colombia og Japan. Vox Clamantis kunstneriske leder og dirigent er Jaan-Eik Tulve.

JAAN-EIK TULVE ble født i Tallinn i Estland. Etter å ha mottatt sitt diplom som kordirigent ved konservatoriet i Tallinn i 1991 lærte han å dirigere gregoriansk sang ved Le Conservatoire National Supérieur de Musique et de Danse de Paris (CNSM), hvor han mottok sitt diplom i 1993. Deretter arbeidet han ved CNSM som assistent for Louis-Marie Vigne som skulle ha en avgjørende påvirkning på hans musikalske utvikling. Han har også gitt mange kurs i gregoriansk sang i Frankrike, Belgia, Italia, Norge, Skottland, Færøyene, Litauen, Finland og Estland. I 1996 trådte han inn i en stilling for å undervise gregoriansk sang ved den nasjonale musikkhøgskolen i Estland. Han inviteres ofte til å dirigere arbeidsgrupper i klostre.

I 1992 ble Jaan-Eik Tulve dirigent for Paris Gregorian Choir, som han har opptrådt med i en rekke europeiske land, og flere av hans innspillinger gjort med koret har opplevd stor kritikkersuksess (Diapason d'Or). I 1993 dannet Jaan-Eik Tulve ensemblet Lac et Mel i Paris for fremførelsen av polyfone middelalderverk. Han dannet også den kvinnelige vokalseksjonen av Paris Gregorian Choir i 1994. I 1996 dannet han ensemblet Vox Clamantis i Tallinn.

Vox Clamantis, soloists:

Taniel Kirikal (baritone): tracks 3, 5, 6, 7, 11, 13, 17, 18, 22

Sander Pehk (tenor): tracks 3, 4, 11, 14, 16, 17, 21, 23

Tõnis Kaumann (baritone): tracks 5, 6, 7, 12, 13, 17



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